

**IAN SHANAHAN. (1984).**

**For Nigel Westlake & Peter Jacob,  
with thanks to Michael Askill.**

**— ECHOES/ FANTASIES**

**for bass clarinet, vibraphone and  
tubular bells.**

Echoes / Fantasies was written for Nigel Westlake (Bass Clarinet) and Peter Jacob (Percussion). It received its first performance in a Seymour Group concert at the Old Darlington School, University of Sydney on the 28<sup>th</sup> June, 1984, and was recorded for the ABC in September 1984 in the slightly-revised present version, by Nigel Westlake and Michael Askill (Percussion):- to whom many thanks are given for much valuable advice.

This piece is intended to be a companion to an orchestral work presently in progress. Echoes / Fantasies is in two sections, connected by a short linking passage. The sections themselves are related only by tempo correspondences, an occasional melodic fragment and rhythmic permutations based on the perfect number 28 (of which three are used in each section). However, there is an "exchange of function" between the sections - a concept I have borrowed from chess problem theory. Initially, in the first section, the bass clarinet plays a rhythmic permutation against the percussion, which is rhythmically "free". This is followed by the bass clarinet and percussion playing two more rhythmic permutations between them. On the other hand in the second section, the vibraphone plays three repetitions of three more superimposed rhythmic permutations against the rhythmically "free" bass clarinet. Here the bass clarinet part is primarily composed of 'irrational' rhythms, the part developing considerably in complexity upon each vibraphone repetition.

The work exploits extremes of tempo and tension. It begins (and ends) in a very lively and ecstatic manner, winding down to an extremely slow, distant and infinitely calm feel, intended to evoke images of certain lonely and remote parts of Australia: the hot, shimmering sounds of the vibraphone bring forth in my mind images of the Australian deserts, with mirages of rarefied air rising from their sands, whilst some of the cool bass clarinet sonorities (particularly the breath-sounds) remind me of gentle waves washing sand up on some deserted beach. This state is maintained for a while and then imperceptibly transformed back into the original manner.

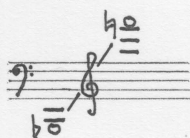
The title? It is a reference to previous works, but also indicates the structural echoes and flights-of-fancy involved, as well as the general sound-world and extramusical associations of the piece.

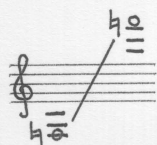
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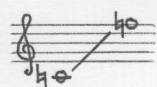


# NOTES FOR THE PERFORMERS.

## Instrumentation and the number of performers:

Bass Clarinet in B<sup>b</sup>. Range:  (actual pitch.)

Vibraphone. Range:  The vibraphone must be equipped with an electric motor and a variable speed of vibrato, as well as a switch for turning the vibrato on instantaneously. The use of a Musser vibraphone is preferable for the performance of this piece.

Tubular Bells. Range:  If a single percussionist is to play the piece and if the bells have a pedal which operates in the same way as the vibraphone pedal (as is usual), a weight must be put on the pedal prior to the performance of the piece, so that the bells are free to resonate. The use of a set of tubular bells which have a long period of resonance but which also 'speak' quickly is preferable for the performance of this piece.

The percussion part has been written so that a single percussionist can execute it; however, it is preferable for the percussion part to be played by two percussionists, distributing the part as follows:

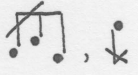
Bars 1-63: One percussionist plays the tubular bells whilst the other percussionist plays the vibraphone. Weighing down the pedal of the bells (see above) will then be unnecessary, as the player can manipulate the pedal with his foot. (The vibraphone player may also assist the tubular bells player during this section, in which case exact details of the distribution of the bell part are left to the performers).

Bars 64-c.147: The vibraphone part may be shared by the two percussionists on one or even two vibraphones, in which case exact details of the distribution of the vibraphone part are left to the performers (though in general, an approximate guide is that one percussionist would play the top stave of the part whilst the other percussionist would play the bottom stave). If a second vibraphone is used for this section, it is preferable that the two vibraphones vary slightly both in timbre and speed of vibrato, (though possessing the same vibrato mechanisms).

Bars c.147-152: One percussionist plays the tubular bells whilst the other percussionist plays the vibraphone, as for bars 1-63.






The physical disposition of all the instruments is left to the performers, except that if a single percussionist is to play the percussion part, the tubular bells should be placed immediately behind the vibraphone (with stands for the music placed between the two percussion instruments).

# General remarks:

1. Regarding the tempo changes in bars 40-56 and bars 92-144, the shapes of the tempo changes are indicated by approximate tempo indications every three bars. In order for the performers to attain fairly accurately the required shapes of the tempo changes, it is advisable during rehearsal for the performers to use an electronic metronome, comparing their tempi with the given tempo indications. A certain amount of flexibility is necessary due to the consideration of room acoustics, dynamics, rhythm, tessitura/register, melodic shape and other factors, but this should not mar the attainment of the overall shapes of the tempo changes. Additionally, approximate durations (in minutes and seconds) of subsections of the piece have been given to assist the performers in this respect.
2. Increasing dynamic intensity from left to right: ppp+ ppp pp+ pp p+ p mp+ mp mf mf+ f ft ff ff+ fff fff+.  
p poss. and f poss. mean "as soft as possible" and "as loud as possible", respectively.  
The extremes of dynamic level should be taken from the vibraphone part of the subsection beginning at bar 64 (where the lowest dynamics should be at the softest level such that the corresponding harmonies and colours are audible [throughout the auditorium], and continuity and fusion of all the resonances is preserved at the given tempo, giving a quite rich and full texture) and from sections of bars 1-63 and bars 145-152 (which define the lowest dynamic levels). Between these extremes of dynamic level, dynamics should be graduated fairly evenly, with a certain amount of flexibility (taking into consideration room acoustics, rhythm, tempo, tessitura/register, melodic shape and other factors). In order to ensure that these two extremes of dynamic are as far apart as possible, it is preferable for the piece to be played in an auditorium which is quite resonant, with the performers in close proximity of the audience.
3. - denotes tenuto (to be held for the full duration, or very slightly longer) without any implication of accent or stress, unless otherwise directed.
4. Grace notes [  etc.] should be played quite rapidly (and not necessarily evenly), but at a speed dependant in particular upon the surrounding durations, prevailing tempo and the presence of tenuto markings, as well as room acoustics, dynamics, tessitura/register, melodic shape and other factors. Grace notes marked "agile", "very agile" etc. should be played very rapidly, or even as rapidly as possible.
5. Tremolos should be executed as smoothly and rapidly as possible.
6. Throughout bar 152, the performers should maintain their physical attitude (not relaxing until all the bell resonances are lost in the distance) so that the audience realizes that the performance has not yet been completed.

Please observe and consider all directions and remarks, and enjoy the music.

# Specific remarks for the Bass Clarinetist:

1.  denotes a crescendo from silence.  denotes a diminuendo to silence.
2. Unless otherwise indicated, all aspects of vibrato are left to the performer. However, vibrato, if used at all when not indicated, should be employed with considerable discretion throughout the piece.
3. Trills should be executed quite rapidly and evenly, unless otherwise indicated. Trills marked "nervous" should be played as rapidly as possible.
4. Harmonic glissandi are to be executed by maintaining the initial fundamental fingering (or fingerings, in the case of the harmonic glissando tremolo) and overblowing up the harmonic series (for the indicated duration) to as high a pitch as possible, by using the embouchure and throat.
5.  denotes fluttertonguing, executed by fluttering the tongue against the roof of the mouth with varying degrees of intensity, yielding different qualities of fluttertongue. This piece requires qualities of fluttertongue ranging from a very gentle fluttertongue to the "roar-flutter": the most intense and harsh fluttertongue the performer can execute. "flz." without qualification indicates a 'normal' fluttertongue and a transition from one quality of fluttertongue to another is to be executed as smoothly and evenly as possible. In bar 130, a vocal sound may be introduced in addition to the roar-flutter (in order to make the overall sound harsher still), provided that the vocal sound is well-blended with the roar-flutter. (Precise details of vocal timbre and dynamic are left to the performer).
6. <sup>+</sup> denotes a slap-tongue, executed by placing a large portion of the tongue against the reed, creating a vacuum between the tongue and reed and then suddenly pulling the tongue down from the reed, resulting in a 'thud' sound resonating throughout the bass clarinet. This piece uses the slap-tongue only as an extremely rapidly executed initial attack to a normally-played note.
7.  denotes an initial vocal attack to a normally-played note in addition to the normal tongued attack, the vocal sound being a very short indeterminate "grunt" accompanied by a sharp jolt or impulse from the diaphragm. The vocal sound must not be too obtrusive, in order that the normal tongued attack and normally-played note can be heard as well.
8.  denotes a breath-sound, in which the given fundamental pitch is fingered, and air is blown through the bass clarinet with an embouchure insufficient to cause the generation of the normally-played note. (The quality of the breath-sound may be modified very slightly in a subtle and continuous manner by varying the shape of the embouchure and oral cavity, as well as the breath-pressure).
9. <sup>x</sup> denotes a key-rattle, in which the rattling of the mechanism due to rapid finger movement is made audible (in addition to resonances in the bass clarinet being generated by keys or fingers slapping shut over the holes).



10.  denotes a "scream" or "wail" (reminiscent of some very high jazz saxophone playing), in which the normal sound is smoothly transformed (without tonguing) into an indeterminate multiphonic sound generated by the embouchure, in the middle of the note, the procedure then being reversed in the same smooth manner, as shown. The multiphonic sound must be quite loud and harsh.
11. "Subtle change" denotes as imperceptible a transition as possible, approximately where shown, from either a normally-played note to a breath-sound, or from a normally-played non-fluttertongued tone to fluttertonguing (and/or vice-versa), as indicated.
12.  and  denote downward and upward pitch-bends respectively, executed with the embouchure towards the very end of the note (or notes, in the case of trills or tremolos), as indicated. Downward pitch-bends should cover a range of approximately a tone – certainly no more than about a min. 3<sup>rd</sup> – with the end of the bent tone not being emphasized. (Soft downward pitch-bends should be reminiscent of a sigh, as if the player has run out of breath!). Upward pitch-bends should cover a range of approximately a semitone – certainly no more than a tone. (The amount that any pitches are bent, inflected or oscillated is dependant in particular upon the dynamics and register, as well as room acoustics, rhythm, tempo, melodic shape and other factors). The [played] initial upward pitch-bend in bar 69 should be commenced between a semitone and a tone lower than the G<sup>4</sup> (actual pitch), being bent up to it as smoothly as possible – free from any breaks or jumps in the tone.
13.  denotes a bend, with the embouchure alone, downward as much as possible towards the very end of the note, as indicated.
14.  and  denote downward and upward pitch-inflections respectively, executed with the embouchure, the inflection occurring directly after the note is commenced and returning quite quickly to the initial played note, as indicated. Downward pitch-inflections should cover a range of approximately a semitone (no more than about a tone), whilst upward pitch-inflections should cover a range of approximately a quarter-tone (no more than about a semitone).
15. The extended pitch-inflections given in bars 69 and 115 (marked "freely") should be executed according to the given contour: the note initially being played 'straight' (non-vibrato) and then being inflected with the embouchure approximately a quarter-tone flat from the written pitch, returning quite quickly to the initial pitch – not unlike a fairly wide jaw-vibrato. The frequency of the inflections are then increased until they are quite fast, the procedure then being reversed, as shown. Exact details concerning the duration of inflected and uninflected tone, speed and frequency of the inflections and timbre etc., are left to the performer.
16. The contour given in bar 139 should be executed as shown: the note initially being played with a quite fast jaw-vibrato progressing to slower and wider oscillations about the initial note, the maximum amplitude of these oscillations being approximately a semitone – certainly no more than a tone. The wider oscillations are to be generated by the embouchure combined with a certain amount of finger movement. The terminating pitch should be quite close to the initial pitch. Exact details of execution are left to the performer.



17. Concerning singing [humming] into the bass clarinet in addition to normal playing – see bars 69 and 114 – the vocal entries must be both rhythmically rather precise and quite precise with respect to pitch (the vocal bends being executed as smoothly as possible). However, the given contours provide only an approximate guide to the pitches sung (which should not stray too far from the main initial sung pitch), as well as the duration of singing, except that the singing should diminuendo to silence before the normally-played notes start being inflected as shown. The desired overall timbre should be a kind of smooth, subtle wailing sound, rather nasal in quality, which is always changing in a subtle and continuous manner – particularly in bar 69 (where the vocal entry and bend echoes the normally-played sounds). The vocal sounds should always be fairly well-blended with the normally-played bass clarinet sound, not being too obtrusive. Precise details of vocal timbre and execution are left to the performer.

18. All of the above devices and sonorities must be readily perceived by the audience.

19. To assist the bass clarinetist, some fingerings are given in the part (provided by Nigel Westlake). Also, all of the percussion rhythms are cued into the part, along with the percussion dynamics (in order to assist the bass clarinetist in attaining rhythmic accuracy and dynamic balance). (Note that from bar 64 onwards, the percussion part defines the tempo, independent of the bass clarinetist).


## Specific remarks for the Percussionist(s):

1. The piece requires the following types of mallets:

- denoting medium vibraphone mallets, made of deformable rubber, or being yarn-wound with a fairly soft core.
- denoting hard vibraphone mallets, made of hard, rather inflexible rubber, or being yarn-wound with a hard core.

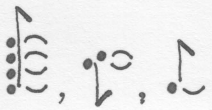
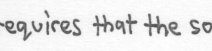
□ denoting rawhide tubular bell hammers, one end of which should be wrapped in soft felt cloth for use in very soft dynamic levels, exact details concerning this being left to the performer. Note that occasionally the hammers are turned sideways, so that adjacent tubes are struck (below the cap).

□ denoting the handle of the above tubular bell hammers, to which a hard wooden (or metal) xylophone or glockenspiel mallet should be attached, resulting in a rather penetrating metallic clash when the tubes are struck below the metal cap. The top of the metal cap should be occasionally struck (in medium to very soft dynamic levels) at the discretion of the player(s), resulting in a quite different piercing, resonant metallic timbre.

2. Note that on the bells,  requires that both hammers (or their handles, whichever is indicated) strike the one tube (below the cap as well as at the top rim). This results in a more forceful attack.

3. \* denotes a "dead-stick" in which the hammers, or mallets - whichever applies - remain in contact with the instrument, muffling or damping the resonance if possible, where indicated. When applied to the tubular bells, strike the tubes below the cap.

4. Glissandi are to be executed over the indicated duration from the indicated initial note and over as wide a range as possible. There should be no real initial attack (so that the initial note of the glissando is not particularly evident), the accidental (#, b or k) in front of this initial note indicating whether the glissando is to be executed over the 'black' or 'white' notes.

5. Regarding damping of resonances,  etc. requires that the sounds be allowed to resonate until they are lost in the distance. On the other hand,  requires that the sounds be damped with the hands or mallets immediately before the next sound is played. (Note that if two percussionists play this piece, the tubular bells player can damp the resonances by the use of the pedal instead, bars 25 and 26 giving examples of this). Very important: from bar 64 onwards, vibraphone harmonies without either of these indications are to be damped at the discretion of the player(s), taking into consideration room acoustics, dynamics, rhythm, tempo, the number of percussionists, register and other factors (though in general, an approximate guide is that initially, very little damping should occur, but as the tempo increases, more and more damping will become necessary in order to preserve rhythmic and textural clarity). Such damping should occur shortly after the next sound is played, so as to preserve textural continuity.

6. The speed with which vibraphone arpeggios are executed should be treated as for the execution of grace notes: see "General remarks" no.4.

7. Even though general indications are given, the exact speeds of vibraphone vibrati are left to the player(s) discretion, taking into consideration room acoustics, overall dynamic level, tempo, individual vibrato mechanisms and other factors. (Recall that if a second vibraphone is used in the performance of this piece, it is preferable that the two vibraphones vary slightly in speed of vibrato, and possess the same kind of vibrato mechanisms). Vibrato accelerandi should be executed gradually and evenly, being barely noticeable.

8. Note that from bar 64 onwards, the relationships between the dynamics of vibraphone harmonies are basically preserved upon each repetition of the superimposed rhythmic permutations, but that the overall dynamic level approximately follows the shape of the tempo change. This should ensure that, with appropriate damping of resonances, the three layers of harmonies will gradually "come into focus", each being perceptible to the audience as a separate colour or entity.

*Ian Shanahan,*

Sydney, AUSTRALIA, September 1984.



**- ECHOES / FANTASIES -**  
**— for Bass Clarinet, Vibraphone & Tubular Bells.**

**I. Shanahan (1984).**

Very lively: precise, ecstatic and rhythmic. ♩ = c. 136.

**Bass Clarinet.**  
(actual pitch.)

**2** 8

tr  $\overbrace{\text{tr}}^3$  tr

pp  $\text{pppt: 0}$  ff

**Vibraphone.** 4 motor off.

ppp+ vigorous. f+: sfz

(Ped.) depress gradually. keep the pedal depressed to b. 19

**3** 5

hyh! tr flz.

sfz ff ff+ mf+ p

mf

forceful. immediate medium vibrato.

very agile. 5

f mp: pp sfz

ppp

**Tubular Bells.** 2

mf

10

ff f sffz sf poss. p mf mp

ppp mp

sffz ff+ mf+

agile.

mp+ f

flexible.

echo in the distance. [do not damp.]

p: p poss.

Hold back a little, if necessary

Vibraphone. or

jazzy, vigorous.

mf sffz

ff+ mf

very rapid, brilliant and resonant.

f poss.

★ If possible, also play an equivalent glissando on the tubular bells, simultaneously with the vibraphone glissando, (the latter still remaining audible.):

very rapid, brilliant and resonant.

Bells.

f poss.

9 32



20 Heavy, jazzy.

3

bend.

sfz

mp

f+

sffz

nervous.

tr

h (h<sup>o</sup>)

2 8

(Ped.)

sffz (non Ped.)

(Ped.) depress gradually.

Tubular Bells. 2

keep the pedal depressed to b.63.

25

tr

h (h<sup>o</sup>)

pp

ten.

harmonic glissando.

p

ff+

3

[hammers sideways.]

2

mp+

mp

sffz

gentle, sustained.

mp+

9 32

3 16

mf: pp

f

flz.

ff

sffz: pp

2 8

3

pp

pp gently.

ppp

mf+

p

30

Handwritten musical score for measures 30-34. The score is written for two staves (bass and treble clef). The key signature has one flat (B-flat). The notation includes various dynamics (ff, ff+, mf+, mp, p, mf: sfz: p), articulation (accents, slurs), and performance instructions (huh!, tr.). The bass staff features a series of chords and single notes, while the treble staff has more complex rhythmic patterns and slurs.

35

Handwritten musical score for measures 35-39. The score is written for two staves (bass and treble clef). The key signature has one flat (B-flat). The notation includes various dynamics (f, sfz, sfz: p, pp, mf+, p), articulation (accents, slurs), and performance instructions (bend., flz.). The bass staff features a series of chords and single notes, while the treble staff has more complex rhythmic patterns and slurs.

Handwritten musical score for measures 40-44. The score is written for two staves (bass and treble clef). The key signature has one flat (B-flat). The notation includes various dynamics (mf, sfz, mf+: ppp, fff, ppp), articulation (accents, slurs), and performance instructions (rapid, vigorous tremolo., [hammers sideways.]). The bass staff features a series of chords and single notes, while the treble staff has more complex rhythmic patterns and slurs.



Decrease the tempo to ♩ = c. 85,  
as indicated, dispelling the tension.

40

3 fff+ diminuendo gradually and evenly. — 2 8

Chambers sideways. 1

nervous.

bend.

flz.

mp

sffz

2

2

♩ = c. 120.

45

3

2 3 flexible.

mf+ mp+ mf sfz mf

Vibraphone. with a finger

mp gently, but distinctly.

Tubular Bells. 2

(Ped.) — keep the pedal depressed to b. 63

♩ = c. 109.

9 32

2 8

2 5

pp distant.

mf

p

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♩ = c. 100.

50

vary the speed of the trill in a subtle

tr

flexible, poetic, gentle.

pp+ mf+ mp p

♩ = c. 93.

and continuous manner.

tr

mp p

Vague, echo in the distance. [do not damp.]

5 16

[hammer sideways.]

pp f+ p+ ppp

♩ = c. 85. Stable.

55 flexible.

flexible.

3 3

2 8

pp+ ppp+ c. 194

♩ = c. 43.

60

flexible, poetic, gentle.

p poss.

4

2 8

ppp very gentle.

3 8

2

ppp+ pp+



[illegible]

Extremely slow, distant and shimmering: infinitely calm,  
(but rhythmically quite precise). ♩ = c. 43.

[illegible]

Handwritten musical score for "The Great Wall" by John Cage. The score is written on multiple staves, including piano and voice parts. Key features include:

- Dynamic Markings:** *pp*, *ppp*, *ppp+*, *p*, *pp+*, *ppp+*, *pp*.
- Performance Instructions:**
  - "This event may be prolonged, if desired."
  - "as smooth as possible."
  - "freely."
  - "bend."
  - "echo."
  - "bend."
  - "(Males: falsetto.)"
  - "[Sing.]"
- Structural Markings:**
  - Large numbers "3" and "16" on the left side.
  - Large numbers "2" and "8" in the center.
  - Brackets indicating groupings of notes or measures.
  - Arrows indicating slurs or connections between notes.
- Other Notations:**
  - Accidentals (sharps, flats, naturals).
  - Notes (quarter, eighth, sixteenth notes).
  - Rests.
  - Phrasing slurs.

Bass Clarinet: Notes marked ★ may be held longer than the given duration, if desired.

[illegible]

Handwritten musical score for guitar, featuring two systems of music. The first system includes a 7-measure phrase with a star and "very gentle flz." marking, and a 2-measure phrase with a "16" marking. The second system includes a 3-measure phrase with a "16" marking and a 5-measure phrase. The score is annotated with dynamics like "ppp+", "pp", and "ppp+", and includes a "bend." instruction. A box with the number "75" is visible in the upper right.

[illegible]



80

5 7 5

pp ppp p ppp+ p+

3 16

Bass Clarinet: Notes marked ★ may be held longer than the given duration, if desired.

5 3 bend. 3

2 8 7 32 2 8

p pp ppp ppp+ p ppp+ ppp

85

7 3

mp:pp p ppp ppp+ ppp

3 8

subtle change.

Bass Clarinet: Notes marked ★ may be held longer than the given duration, if desired.

very gentle flz. 90 serene, sustained.

Gradually increase the tempo to ♩ = c. 120, as indicated, heightening the tension.

♩ = c. 45.

flexible, as smooth as possible, very gentle, poetic.

95

very gentle. 95



♯ = c. 46.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written for piano and voice. The piano part features a melody with various dynamics (mf, p+, pp) and performance instructions like "Subtle changes." and "flexible. Very gentle, suave, smooth." The vocal part includes a large number "32" and a "Vibrato accel." instruction. The score is written on a grand staff with a treble and bass clef for the piano, and a single staff for the voice.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on a grand staff with a piano (p) and a 2/8 time signature. The tempo is marked as quarter note = c. 48. The page number 100 is in the top left corner. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, mf). The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for "The Wind" by T. S. Eliot. The score is written on ten staves. The first staff has a tempo marking "♩ = c. 50." and a measure number "105" in a box. The music is in 3/16 time, indicated by a large "3" over a "16". The score includes various musical notations such as notes, rests, and dynamic markings like "mp+", "pp+", "ppp", "p", "p+", and "pp". There are also performance instructions like "without haste." and "5" over a group of notes. The score is signed "© 1981 by T. S. Eliot" at the bottom left.

♩ = c.52.

very smooth. 3 5 nervous. tr as smooth as possible. 7 flz. bend.

*p mp mf mp+ pp ppp mft ppp p mp mft*

*mp p mf p*

*pp+*

♩ = c.54.

110 5 echo. 4:3

**3** **2** **7**

**16** **8** **32**

*mp mf mp+ p+ mp+ p*

*mp p*

*p+*

♩ = c.56.

very smooth. 5 3 flexible, very smooth. 7

*pp mp mf+ mf+ p+*

*mp: f+ mp mf+ mf+ p*

[Sing.] (Females: an octave higher.) 3 freely.

*mf mp+ mf p*

vibrato accel.

*mp*



Bass Clarinet: Notes marked ★ may be held longer than the given duration, if desired.

$\text{♩} = c. 60.$

115

freely. subtle change. 5

gently. 2

mp+ pp

medium vibrato.

mp mf p mp+ mf

3 8

rapid, agile. flz. 5 3

mp mf p f

mp+ p mp+ p

c. 2.05"

$\text{♩} = c. 63.$

3

120

gentle flz. 5

do not pause. 7

penetrating.

mp mf+ p: sfz

mp+ p mp+ p

3 3

3



♩ = c.68.

Handwritten musical score for measures 1-4. The score is written on two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature has two flats (Bb and Eb). The time signature is 2/16. The tempo is marked as c.68. The first measure is marked "vigorous, nervous." and "tr" (trill). The second measure is marked "flexible." and "bend." The third measure is marked "huh!" and "flexible." The fourth measure is marked "flexible." and "bend." The dynamics are marked as ff+, f+, mf, mp, and f. The articulation is marked as "tr" (trill) and "bend." The tempo is marked as c.68.

Handwritten musical score for measures 5-8. The score is written on two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature has two flats (Bb and Eb). The time signature is 2/16. The tempo is marked as c.68. The first measure is marked "roughly." and "flz." (flute). The second measure is marked "flexible." and "tr" (trill). The third measure is marked "flexible." and "tr" (trill). The fourth measure is marked "flexible." and "tr" (trill). The dynamics are marked as ff, mp, f, mp+, f+, mf, and p. The articulation is marked as "tr" (trill) and "bend." The tempo is marked as c.68.

Handwritten musical score for measures 9-12. The score is written on two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature has two flats (Bb and Eb). The time signature is 2/16. The tempo is marked as c.72. The first measure is marked "flz." (flute) and "tr" (trill). The second measure is marked "flz." (flute) and "tr" (trill). The third measure is marked "flz." (flute) and "tr" (trill). The fourth measure is marked "flz." (flute) and "tr" (trill). The dynamics are marked as mp, mf, mft, sffz, p+, mp, f, mp, mf, mft, p, pp, p, and mf. The articulation is marked as "tr" (trill) and "bend." The tempo is marked as c.72.

Handwritten musical score for "The Swan" by Camille Saint-Saëns, featuring piano and celesta parts. The score includes tempo markings like "c. 82", dynamic markings like "p", "mp", "pp", "ff", and performance instructions like "as smooth as possible" and "gentle". The piano part has various ornaments and slurs, while the celesta part has chords and slurs.

135

nervous.

tr

mp+

mf+

flz. 5

sfz:mp

3 16

mp

f

mp

f

mp

f

mp



♩ = c. 97.

5 agile. *wild!* *harmonic glissando.* *echo. gentle flz.* *freely.* *vibrato.* *bend.*

**2** **8** **7** **32**

*mf* *f* *mf* *mp* *mf* *sfz* *pp* *p* *mp* *mf*

[140]

agile. *subtle change.* *powerful.* *flz.* *bend.* *5* *mf* *sfz* *mf* *fff* *rhythmic, strident.* *5* *bend.* *fff*

**2** **8**

*mf* *f* *mf* *mp* *fff* *f* *mp* *fff*

♩ = c. 108.

*flexible, very smooth.* *7* *flz.* *3* *tr* *moderately slow.* *flexible, very smooth.* *3* *roar-flutter.* *vibrato accel.* *medium-fast vibrato.*

**3** **8**

*fff* *mf* *f* *fff* *fff* *fff*



--● = c. 120. Stable.

Increase the tempo further. - - - - -

Handwritten musical score for "The Wind" by Gustav Mahler, measures 143-145. The score is for a piano and includes a vocal line. Measure 143 has a tempo change to "gentle flz." and a dynamic of "p". Measure 144 has a dynamic of "ffz" and a "ten." marking. Measure 145 has a dynamic of "sfz" and a "ten." marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a piece titled "Scream, wail! Rhythmically precise." The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked "Scream, wail! Rhythmically precise." at the top right. The score begins with a "flexible." marking and a "5" indicating a five-measure phrase. The first measure is a whole note chord (F#, C#, G#). The second measure is a half note chord (F#, C#). The third measure is a quarter note chord (F#, C#). The fourth measure is a quarter note chord (F#, C#). The fifth measure is a quarter note chord (F#, C#). The score then continues with a series of chords, some marked with "ff" (fortissimo) and "z: f" (zest: forte). The final measure is a whole note chord (F#, C#). The score is written in a clear, legible hand.

-----♩ = c. 136.

Infinitely tense, non vibrato.

Percussion: very fast, violent, brilliant and resonant glissandi.

extremely agile.

5  
32

3  
16

2  
16

150

Tubular Bells.

5

5:4

vibrato accel.

or

gliss.

f poss.

sfffz

sf poss.

sfffz

ff

f poss.

sfffz

ff

Pause until the Vibraphone resonances are 'mf'.

Pause until the Bell resonances are lost in the distance.

4  
4

p poss. (maintain attitude.)

(maintain attitude.)

fast vibrato.

mf

mf

(Red.)

FINE.

c. 30" Total Duration: c. 7' 32".